

Metallica Rock Score.



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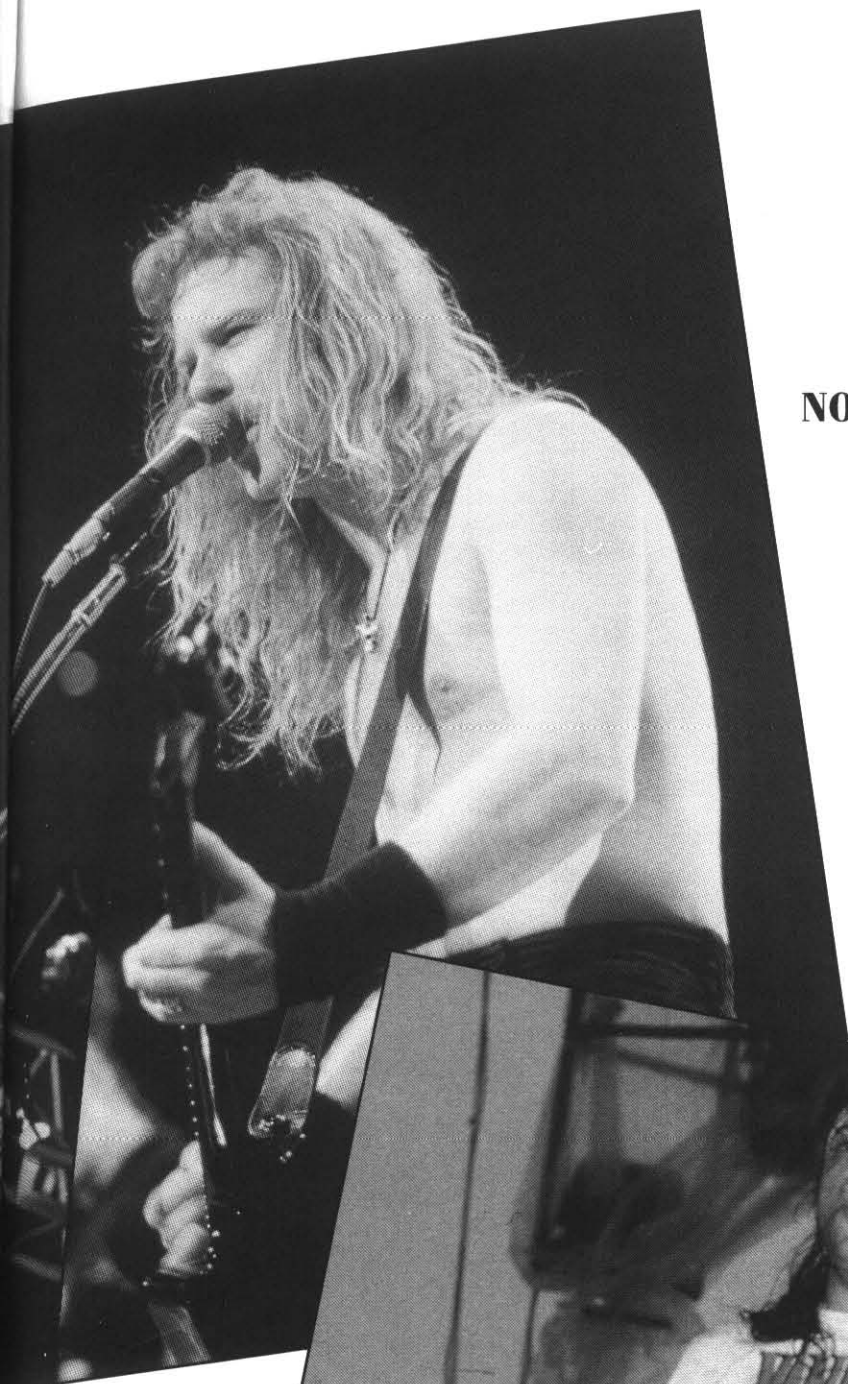
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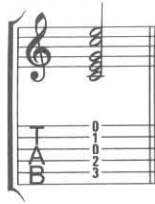
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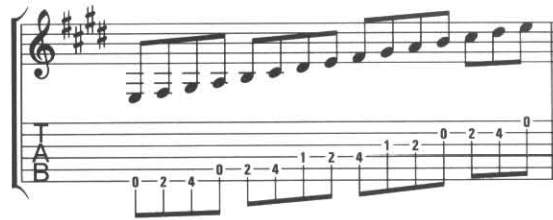


Notation and Tablature Explained

Open C chord




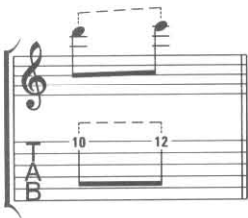
Scale of E major



High E (1st string)
B (2nd string)
G (3rd string)
D (4th string)
A (5th string)
Low E (6th string)

Bent Notes:

The note fretted is always shown first. Variations in pitch achieved by string bending are enclosed within this symbol . If you aren't sure how far to bend the string, playing the notes indicated without bending gives a guide to the pitches to aim for. The following examples cover the most common string bending techniques:



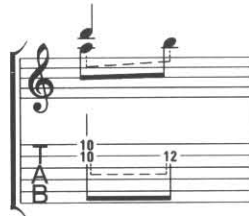
Example 1:
Play the D, bend up one tone (two half-steps) to E.



Example 4:
Pre-bend: fret the D, bend up one tone to E, then pick.



Example 2:
Play the D, bend up one tone to E then release bend to sound D. Only the first note is picked.



Example 5:
Play the A and D together, then bend the B-string up one tone to sound B.

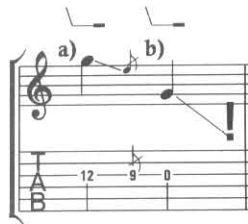


Example 3:
Fast bend: Play the D, then bend up one tone to E as quickly as possible.

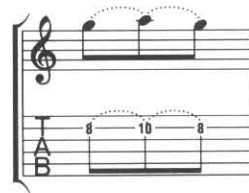


Example 6:
Play the D and F# together, then bend the G-string up one tone to E, and the B-string up 1/2 tone to G.

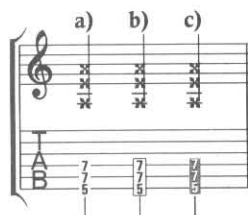
Additional guitaristic techniques have been notated as follows:



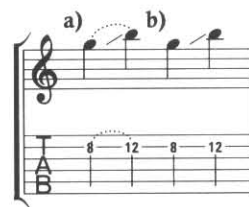
Tremolo Bar:
Alter pitch using tremolo bar. Where possible, the pitch to aim for is shown.
a) Play the G; use the bar to drop the pitch to E.
b) Play the open G; use the bar to 'divebomb', i.e. drop the pitch as far as possible.



Hammer on and Pull off:
Play first note, sound next note by 'hammering on', the next by 'pulling off'. Only the first note is picked.

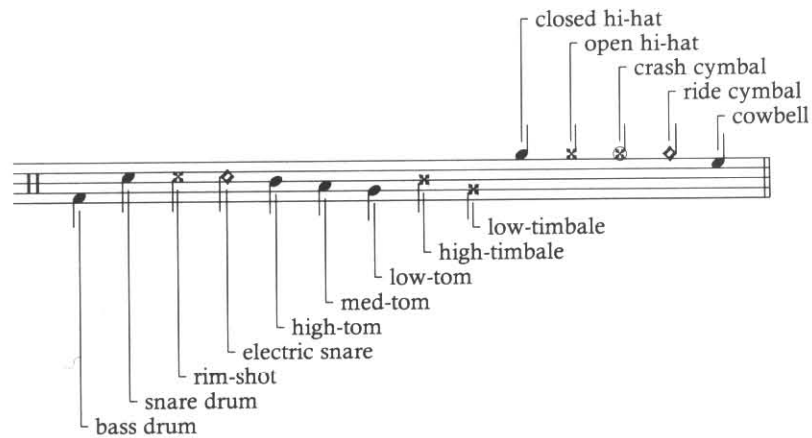


Mutes:
a) **Right hand mute:**
Mute strings by resting the right hand on the strings just above the bridge.
b) **Left hand mute:**
Damp the strings by releasing left hand pressure just after the notes sound.
c) **Unpitched mute:**
Damp the strings with the left hand to produce a percussive sound.



Glissando:
a) Play first note, sound next note by sliding up string. Only the first note is picked.
b) As above, but pick second note.

Key to Percussion Notation



Specific percussion techniques:



Cymbal muted by hand.



Flam: two hits in rapid succession.



Hit with both sticks at the same time.



Open/closed hi-hat, i.e. hit open hi-hat with stick, close with pedal.

THE SHORTEST STRAW

Words & Music by James Hetfield & Lars Ulrich.

(♩ = 126) E5 F5 E5 // F5 E5 F5 E5 G5 F5 E5 F5

Voice

Backing Vocals

Guitar 1 (Electric)

Guitar 2 (Electric) double tracked throughout

Bass

Drums

E5 F5 E5 B♭5 F5 E5 F5 E5 F5 E5 G5 F5 E5 F5 E5 F5 E5 F5 E5

Gtr. 2

Bs.

Dr.

0:14
0:28

E5 F5 E5

E5 F5 E5

G5 B \flat 5 E5 F5 E5

F5 E5

G5 B \flat 5

Gr. 2

Bs.

Dr.

E5 F5 E5

E5 F5 E5

G5 B \flat 5

E5 F5 E5

1. E5 F5 E5

G5

F \sharp 5 F5

Gr. 2

Bs.

Dr.

0:46

(♩ = ♩)

2.

E5 F5 E5

G5

F \sharp 5 F5

E5 F5 E5

F5

[E]

Gr. 2

Bs.

Dr.

F5

[E]

F5

Gr. 2

0:52
2:16

[E]

F5

[E]

Gr. 2

Bs.

Dr.

This system contains the first 16 measures of the piece. The guitar part (Gr. 2) is in treble clef with a key signature of one sharp (F#). It features a melodic line with triplets and a rhythmic pattern of eighth and sixteenth notes. The bass part (Bs.) is in bass clef and mirrors the guitar's melodic line. The drum part (Dr.) is in treble clef and provides a steady eighth-note accompaniment. Chord markers [E] and F5 are placed above the guitar staff at measures 4 and 12 respectively. Fingering numbers (0, 5, 7, 8) are shown below the guitar and bass staves.

E5

G5

[E]

Gr. 2

Bs.

Dr.

This system contains measures 17 to 32. The guitar part continues its melodic development with triplets and chromatic movement. The bass part follows the guitar's lead. The drum part maintains the eighth-note pattern. Chord markers E5, G5, and [E] are placed above the guitar staff at measures 19, 21, and 23 respectively. Fingering numbers are present below the guitar and bass staves.

A5

[E]

F#5

F5

Gr. 2

Bs.

Dr.

This system contains measures 33 to 48. The guitar part features a triplet of eighth notes and a final melodic phrase. The bass part continues the melodic line. The drum part has some rests in measures 35 and 45. Chord markers A5, [E], F#5, and F5 are placed above the guitar staff at measures 33, 35, 43, and 45 respectively. Fingering numbers are present below the guitar and bass staves.

Vx. F5 E5 G5 E5

Sus - pi - cion is your name, your hon - es - ty to blame. Put dig - ni -
The ac - cu - sa - tions fly, dis - crim - i - na - tion, why? Your in - ner

Gtr. 2

Bs.

Dr.

Vx. F5 E5 F#5 F5 E5 F5

- ty to shame, dis - hon - or. Witch - hunt, mod - ern day,
self to die, in - trud - ing. Doubt sunk it - self in you,

Gtr. 2

Bs.

Dr.

Vx. E5 G5 E5 F5 E5

de - ter - min - ing de - cay. The bla - tant dis - ar - ray, dis - fig - ure.
it's teeth and ta - lons through. Your liv - ing catch two - two, de - lud - ing.

Gtr. 2

Bs.

Dr.

Vx. F#5 F5 F#5 G5 F#5 A5 F#5

The pub - lic eye's dis - grace, de - fy-ing com - mon place. Un - end-ing
A mass hys - ter i - a, a meg-a - lo - man i - a. Re - veal de -

Gtr. 2

Bs.

Dr.

Vx. G5 F#5 A5 Ab5 G5 F#5 G5 F#5

pa - per_ chase, un - end-ing. Deaf - en - ing,
- men - ti - a, re - veal. Se - cret - ly,

Gtr. 2

Bs.

Dr.

Vx. A5 F#5 G5 F#5 A5 Ab5 G5

pains - tak - ing. Reck - on - ing, this ver-ti - go, it doth
si - lent - ly. Cer - tain - ly, in ver-ti - go, you will

Gtr. 2

Bs.

Dr.

1:31
2:55
[E]

F5

[E]

Vx. bring. be.

Gtr. 2

Bs.

Dr.

F5

B5

one guitar

Gtr. 2

Bs.

Dr.

1:39
3:03

(♩ = ♩)

E5

F5

B5

C5

[D]

A

E5

F5

B5

C5

[D]

Gtr. 2

Bs.

Dr.

1:46
3:10

E5 F5 E5 E5 F5 E5 G5 Bb5 E5 F5 E5 F5 E5 G5 Bb5

Vx. Short-est straw, chal-lenge lib - er - ty, downed by law. Live in in - fa - my,

Gtr. 2

Bs.

Dr.

E5 F5 E5 E5 F5 E5 G5 Bb5 E5 F5 E5 E5 F5 E5 G5

Vx. rub you raw. Witch-hunt rid - ing through. Short-est straw, this short-est straw has been pulled

Gtr. 2

Bs.

Dr.

F#5 F5 E5 F5 E5 E5 F5 E5 G5 Bb5 E5 F5 E5 F5 E5 G5 Bb5

Vx. — for you. — Pulled for you, pulled for

B. Vx. Short-est straw.

Gtr. 2

Bs.

Dr.

E5 F5 E5

E5 F5 E5

G5

Bb5

E5

F5

E5

E5

F5

E5

G5

F#5

F5

Vx.

you,

pulled for you.

Short-est straw has been

pulled for you.

B. Vx.

Short-est straw.

Short-est straw.

Gtr. 2

Bs.

Dr.

3:39

(♩ = ♩)

[E]

F5

Vx.

Gtr. 2

Bs.

Dr.

[E]

F5

Gtr. 2

Bs.

Dr.

E5

F5

D/F#

Gr. 1

Gr. 2

Bs.

Dr.

G5

G5

F#5

F5

E5

F5

Gr. 1

Gr. 2

Bs.

Dr.

D/F#

G5

G5

F#5

F5

NC

Gr. 1

Gr. 2

Bs.

Dr.

4:00

E5 F5 E5 G5 8va E5

Gtr. 1

Gtr. 2

Bs.

Dr.

F5 E5 F#5 F5 E5 F5

(8va)

Gtr. 1

Gtr. 2

Bs.

Dr.

E5 G5 E5 F5 E5

(8va)

Gtr. 1

Gtr. 2

Bs.

Dr.

System 1

Chords: F#5, F5, E5, F5, E5

8va

Gtr. 1: Treble clef, key of D major. Notes include triplets and slurs. Fingering: 12-13, 13, 12-20, 19, 22-22-20, 22-22, 20-19-17, 20-20, 19-17, 20-19, 17-20, 18-17-19, 15-15, 19-17, 15-19-19, 17-15, 14-17-17.

Gtr. 2: Treble clef, key of D major. Notes include chords and slurs. Fingering: 3, 2, 2, 1, 0.

Bs.: Bass clef, key of D major. Notes include chords and slurs. Fingering: 3, 2, 2, 1, 0.

Dr.: Drum set notation.

System 2

Chords: F5, E5, F5, E5

(8va)

Gtr. 1: Treble clef, key of D major. Notes include triplets and slurs. Fingering: 15-14-12, 15-15, 14-12-10, 8-12, 14, 12-12, 15-14-12, 15-15, 14-12, 15-13-13, 12-10, 13-12, 10-8-7, 7-7-7, 12-7-10-7, 9-7, 10-7.

Gtr. 2: Treble clef, key of D major. Notes include chords and slurs. Fingering: 0, 3, 3, 0, 3.

Bs.: Bass clef, key of D major. Notes include chords and slurs. Fingering: 0, 3, 3, 0, 3.

Dr.: Drum set notation.

System 3

Chords: G5, F#5, F5, E5, F5, E5

(8va)

Gtr. 1: Treble clef, key of D major. Notes include triplets and slurs. Fingering: 10-12, 12-10, 14, 12, 11, 12, 10, 11, 9, 10, 8, 9, 7, 8, 6, 7, 5, 6, 4, 5, 3, 4, 2, 3, 2, 3, 0, 1.

Gtr. 2: Treble clef, key of D major. Notes include chords and slurs. Fingering: 3, 2, 2, 1, 0.

Bs.: Bass clef, key of D major. Notes include chords and slurs. Fingering: 3, 2, 2, 1, 0.

Dr.: Drum set notation.

4:26

F5 E5 F5 E5 *delta* G5 F#5 F5

Gtr. 1

Gtr. 2

Bs.

Dr.

4:26

F#5 G5 E/G#

Gtr. 1

Gtr. 2

Bs.

Dr.

A5 A5 G#5 G5 F#5 G5

Gtr. 1

Gtr. 2

Bs.

Dr.

E/G# A5 A5 G#5 G5 G5 F#5 F5 NC

Gtr. 1

Gtr. 2

Bs.

Dr.

one guitar

4:41
(♩ = ♩)

E5 F5 E5 E5 F5 E5 F5 E5 G5 Bb5 E5 F5 E5 F5 E5 G5 Bb5

Vx.

B. Vx.

Gtr. 2

Bs.

Dr.

Pulled for you, pulled for

Short-est straw. Short-est straw.

E5 F5 E5 E5 F5 E5 G5 B \flat 5 E5 F5 E5 E5 F5 E5 G5 F \sharp 5 F5

Vx. you, pulled for you. Short-est straw has been pulled for you.

B. Vx. Short-est straw. Short-est straw.

Gr. 2

Bs.

Dr.

4.55
 E5 F5 E5 E5 F5 E5 G5 B \flat 5 E5 F5 E5

Vx.

8va wah-wah

Gr. 1

Gr. 2

Bs.

Dr.

Chord progression: F5 E5 G5 B \flat 5 E5 F5 E5 E5 F5 E5 G5 B \flat 5

(8va)

Gtr. 1

Gtr. 2

Bs.

Dr.

Chord progression: E5 F5 E5 E5 F5 E5 G5 F \sharp 5 F5 E5

(8va)

Gtr. 1

Gtr. 2

Bs.

Dr.

fade in

(♩ = ♩)

E5

F5

E5

G5

E5

Vx. Be - hind you hands are tied, your be - ing os - tra - cized. Your hell is

Gtr. 2

Bs.

Dr.

F5

E5

F#5

F5

E5

F5

Vx. mul - ti - plied, up - end - ing. The fall - out has be - gun,

Gtr. 2

Bs.

Dr.

E5

G5

E5

F5

E5

Vx. op - pres - sive dam - age done. Your ma - ny turn to none, to noth - ing.

Gtr. 2

Bs.

Dr.

F#5 F5 F#5 G5 F#5 A5 F#5

Vx. You're reach-ing your na - dir, your will has dis - ap - peared. The lie is

Gtr. 2

Bs.

Dr.

G5 F#5 A5 A#5 G5 F#5 G5

Vx. crys - tal clear, de - fend-ing. Chan - nels red,

Gtr. 2

Bs.

Dr.

F#5 A5 F#5 G5 F#5 A5 A#5 G5

Vx. one word said. Black - list - ed, with ver-ti - go make you

Gtr. 2

Bs.

Dr.

5:38

[E]

F5

[E]

Vx. dead.

Gtr. 2

Bs.

Dr.

Gtr. 2

Bs.

Dr.

F5 B5

one guitar

5:46

(♩ = ♩)

E5

F5

B5

C5

[D]

A

E5

F5

B5

C5

[D]

Gtr. 2

Bs.

Dr.

5:53

E5 F5 E5

E5 F5 E5

G5

Bb5

E5 F5 E5

Vx. Short - est straw, chal - lenge lib - er - ty, downed by law.

Gtr. 2

Bs.

Dr.

F5 E5

G5

Bb5

E5 F5 E5

E5 F5 E5

G5

Bb5

E5 F5 E5

Vx. Live in in - fa-my, rub you raw. Witch-hunt rid - ing through. Short-est straw, this

Gtr. 2

Bs.

Dr.

E5 F5 E5

G5

F#5

F5

E5 F5 E5

E5 F5

E5

Vx. short - est straw has been pulled for you. Pulled for you.

Gtr. 2

Bs.

Dr.

Gr. 2

Bs.

Dr.

Gr. 1

Gr. 2

Bs.

Dr.

Gr. 1

Gr. 2

Bs.

Dr.

Chord progressions: E5, F5

Gtr. 1: Treble clef, key of D major. Melody line with eighth and quarter notes, including ties and slurs.

Gtr. 2: Treble clef, key of D major. Sustained chords (E5 and F5) indicated by large oval shapes.

Bs.: Bass clef, key of D major. Sustained bass notes (E and F) indicated by large oval shapes.

Dr.: Drum set notation with a consistent eighth-note pattern.

Chord progressions: D/F#, G5, G5, F#5, F5

Gtr. 1: Treble clef, key of D major. Melody line with eighth and quarter notes, including ties and slurs.

Gtr. 2: Treble clef, key of D major. Sustained chords (D/F# and G5) indicated by large oval shapes.

Bs.: Bass clef, key of D major. Sustained bass notes (F and G) indicated by large oval shapes.

Dr.: Drum set notation with a consistent eighth-note pattern.

Chord progressions: NC, E5, F5, E5

Gtr. 2: Treble clef, key of D major. Melody line with eighth and quarter notes, including ties and slurs.

Bs.: Bass clef, key of D major. Sustained bass notes (E and F) indicated by large oval shapes.

Dr.: Drum set notation with a consistent eighth-note pattern.

LEPER MESSIAH

Words & Music by James Hetfield & Lars Ulrich.

(♩ = 136)

E5 C5/G E5 C5/G A5 E5 C5/G E5 G5

Voice

Backing Vocals

Guitar 1 (Electric)

Guitar 2 (Electric)

Guitar 3 (Electric)

Bass

Drums

Guitar 2 doubles E5 C5/G E5 G5 F5 E5 C5/G E5 A5 E5 NC

Gtr. 3

Bs.

Dr.

0:18

E5 [F#] F#5 G5 F#5 E5 [F#] F#8 G5 E5

Gtr. 3

Bs.

Dr.

E5 [F#] F#5 G5 F#5 E5 [F#] F#8 G5 E5

Gtr. 3

Bs.

Dr.

0:32

E5

feedback

Gtr. 3

Bs.

Dr.

Gtr. 3

Bs.

Dr.

0:53

[E]

Gtr. 3

Bs.

Dr.

1:00
2:06

[F#]

Vx.

Gtr. 3

Bs.

Dr.

Spine-less from the start,
Mar-vel at his tricks,

sucked in - to the part.
need your Sun - day fix.

[E] [F#]

Vx. Cir - cus comes to town, you play the lead clown.
Blind de - vo - tion came, rot - ting your brain.

Guitar 3 and Bass repeat last 4 bars 3 times

Dr.

[E] [F#]

Vx. Please, please, spread-ing his dis - ease, liv - ing by his sto - ry.
Chain, chain, join the end - less chain. Ta - ken by his glam - our.

B. Vx.

Dr.

[E] [F#]

Vx. Knees, knees, fall - ing to your knees, suf - fer for his glo - ry, you will...
Fame, fame, in - fec - tion is the game, stink - ing drunk with pow - er, we see...

B. Vx.

Dr.

1:28 2:33

E5 D#5 D5 C#5 E5 D#5 D5 C#5

Vx.

Gtr. 3

Bs.

Dr.

1:35
2:40

Chord progression: E5, D#5, D5, C#5, E5, D#5, D5, C#5

Vx. Time for lust, time for lie, time to kiss your life good - bye.

Gtr. 3

Bs.

Dr.

Chord progression: E5, D#5, D5, C#5, E5, D#5

Vx. Send me mon-ey, send me green, hea - ven you will meet. Make a con - tri - bu - tion and you'll

Gtr. 3

Bs.

Dr.

Chord progression: D5, C#5, E5, D#5, D5, C#5

Vx. get a bet-ter seat. Bow to Lep - per Mes - si -

Gtr. 3

Bs.

Dr.

1:52
2:57

E5 [F#]

F#5 G5 F#5

E5 [F#]

F#8 G5 E5

E5 [F#]

Vx. - ah.

Gtr. 3

Bs.

Dr.

F# G5 F#5 E5 C5/G E5 A5 E

1. NC 2. NC

Gtr. 3

Bs.

Dr.

3:11 3:14

E5 (♩ = 184) F5

Gtr. 1

Gtr. 3

Bs.

Dr.

Gr. 1 G5 A5 E5 D5

Gr. 3

Bs.

Dr.

Gr. 1 A5 B5 E5 F5

Gr. 3

Bs.

Dr.

Gr. 1 G5 A5 E5 D5 A5 B5

Gr. 3

Bs.

Dr.

3:36

E5

F5

G5

A5

Gtr. 3

Bs.

Dr.

E5

D5

A5

B5

Gtr. 3

Bs.

Dr.

3:46

E5

F5

G5

A5

Vx.

Gtr. 3

Bs.

Dr.

Witch - er - y, — weak - en - ing, — sees the sheep are gath - er - ing. —

E5 D5 A5 B5
 Vx. Set the trap, hyp - no - tize, now you fol - low.
 Gtr. 3
 Bs.
 Dr.

3:57
 [E] [F] [G] [A]
 8va
 Gtr. 1
 Gtr. 3
 Bs.
 Dr.

[E] (8va) [D] A5 B5

Gtr. 1

Gtr. 3

Bs.

Dr.

4:08 [E] (8va) [F] [G] [A]

wah-wah

Gtr. 1

Gtr. 3

Bs.

Dr.

[E] (8va) [D] A5 B5

Gtr. 1

Gtr. 3

Bs.

Dr.

4:18 E5 F5 G5 A5

Gtr. 1

Gtr. 3

Bs.

Dr.

Chorus section with guitar solos. Chords: E5, D5, A5, B5.

Gtr. 1: Solo lines with fret numbers (2, 4, 5, 4, 2, 5, 4, 4, 2, 4, 5, 4, 2, 2, 4, 4, 3, 2, 4, 3, 2).

Gtr. 3: Sustained chords and melodic fragments.

Bs.: Sustained bass notes and melodic fragments.

Dr.: Rhythmic pattern of eighth notes.

Bridge section. Chords: [A], G, F#m, F.

Gtr. 2: Rhythmic pattern of eighth notes.

Gtr. 3: Rhythmic pattern of eighth notes.

Bs.: Rhythmic pattern of eighth notes.

Dr.: Rhythmic pattern of eighth notes.

Verse section. Chords: E5, D#5, D5, C#5, E5, D#5, D5, C#5.

Vx.: Lyrics: "Time for lust, time for lie, time to kiss your life good - bye." (Guitar 2 doubles)

Gtr. 3: Sustained chords.

Bs.: Sustained bass notes.

Dr.: Rhythmic pattern of eighth notes.

E5 E5 D#5 D5 C#5

Vx.
 Send me mon-ey, send me green, hea-ven you will meet.

Gtr. 3

Bs.

Dr.

E5 D#5 D5 C#5 G5

Vx.
 Make a con - tri - bu - tion and you'll get a bet - ter seat.

Gtr. 3

Bs.

Dr.

5:01 E5 D#5 D5 C#5 E5 D#5 D5 C#5

Vx.
 Lie, lie, lie, lie, lie, lie, lie, lie.

B. Vx.
 Lie, lie, lie, lie, lie, lie, lie, lie.

Gtr. 3

Bs.

Dr.

Gtr. 3

Bs.

Dr.

(♩ = 136)

5:18

NC

E5 [F#]

F#5 G5 F#5

Gtr. 3

Bs.

Dr.

double tracked

E5 [F#]

F#8 G5 E5

E5 [F#]

F# G5 F#5 E5

Gtr. 3

Bs.

Dr.

C5/G

E5

A5

E

NC

E5

F5

E5

Gtr. 3

Bs.

Dr.

CREEPING DEATH

Words & Music by James Hetfield, Lars Ulrich,
Cliff Burton & Kirk Hammett.

(♩ = 184)
E5 D5 E5 D5

Voice

Backing
Vocals

Guitar 1
(Electric)

Guitar 2
(Electric)

Guitar 3
(Electric)

Guitar 4
(Electric)

Bass

Drums

Em D

Gtr. 3

Gtr. 4

Bs.

Dr.

Em D A5 G5 D/F#

Gtr. 3

Gtr. 4

Bs.

Dr.

[E]

Gtr. 4

Bs.

Dr.

Gtr. 4

Dr.

Guitar 3 doubles

Gtr. 4

Bs.

Dr.

Gtr. 4

Bs.

Dr.

0:37

G5 E5 G5 E5 F#5 G5 E5 G5 E5 F#5

Gtr. 4

Bs.

Dr.

G5 E5 G5 E5 F#5 G5 E5 G5 E5 F#5

Gtr. 4

Bs.

Dr.

[E]

Gtr. 4

Bs.

Dr.

E5 B5 C#5 F#5

Gtr. 4

Bs.

Dr.

0:56
1:54
4:27

[E]

Vx. 
 Gtr. 4 
 Bs. 
 Dr. 

Vx. 
 Gtr. 4 
 Bs. 
 Dr. 

Vx. 
 Gtr. 4 
 Bs. 
 Dr. 

Vx. 

Gtr. 4 

Bs. 

Dr. 

1:15
2:12
4:46

G5 E5 G5 E5 F#5 G5 E5 G5 E5 F#5

Gtr. 4 

Bs. 

Dr. 

G5 E5 G5 E5 F#5 G5 E5 G5 E5 F#5

Gtr. 4 

Bs. 

Dr. 

1:25
2:22
4:56

Chord progression: E5, C5, D5, F5, E5

Vx. So let it be writ - ten, so let it be done. I'm sent here by —

B. Vx. So let it be writ - ten, so let it be done. I'm sent here by —

Gtr. 4

Bs.

Dr.

Chord progression: C5, D5, F5, G5, E5, C5

Vx. — the cho-sen one. So let it be writ - ten,

B. Vx. — the cho-sen one. So let it be writ - ten,

Gtr. 4

Bs.

Dr.

D5 F5 E5 C5 D5 B5 C#5 F#5
 Vx. so let it be done. To kill the first born phar-ah son. I'm creep-ing death.
 B. Vx. so let it be done. To kill the first born phar-ah son. I'm creep-ing death.
 Gtr. 4
 Bs.
 Dr.

1.44
 2.41
 [E]
 Vx. 1. 2.
 Gtr. 4
 Bs.
 Dr.

The musical score is arranged in three systems. The first system includes a guitar part (Gtr. 2 and Gtr. 4) and a bass part (Bs.). The second system includes a guitar part (Gtr. 2 and Gtr. 4) and a bass part (Bs.). The third system includes a guitar part (Gtr. 2 and Gtr. 4) and a bass part (Bs.). The guitar parts are written in treble clef with a key signature of one sharp (F#). The bass part is written in bass clef with a key signature of one sharp (F#). The guitar parts feature complex rhythmic patterns, including triplets and sixteenth notes. The bass part features a melodic line with eighth and sixteenth notes. The drums (Dr.) are written in a standard drum notation on a single staff, featuring a mix of eighth and sixteenth notes.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, bass, and drums. The score is written in G major (one sharp) and 4/4 time. The guitar part (Gtr. 2 and Gtr. 4) features a complex melody with many accidentals and ties. The bass part (Bs.) provides a steady accompaniment with a mix of eighth and sixteenth notes. The drum part (Dr.) is a simple, steady beat. The score is divided into two systems, A5 and C5, with a key signature change to E major (two sharps) at the beginning of system C5. The guitar part in system C5 is marked with a key signature change to E major (two sharps) and a tempo change to "Allegro".

[E] A5 C5

(8va)

Gtr. 2

Gtr. 4

Bs.

Dr. 50

This musical score is for a guitar, bass, and drum ensemble. It features five staves. The top staff is for Guitar 2 (Gtr. 2), the second staff is for Guitar 4 (Gtr. 4), the third staff is for Bass (Bs.), the fourth staff is for Bass (Bs.), and the bottom staff is for Drums (Dr. 50). The score is in 4/4 time and contains 12 measures. The key signature has one sharp (F#). The guitar parts are in standard tuning. The bass part is in standard tuning. The drum part is in standard tuning. The score includes various musical notations such as notes, rests, and accidentals. The guitar parts have a capo on the 5th fret, indicated by the 'A5' and 'C5' labels. The bass part has a capo on the 5th fret, indicated by the 'A5' and 'C5' labels. The drum part has a capo on the 5th fret, indicated by the 'A5' and 'C5' labels. The score is written for a guitar, bass, and drum ensemble. The guitar parts are in standard tuning. The bass part is in standard tuning. The drum part is in standard tuning. The score includes various musical notations such as notes, rests, and accidentals. The guitar parts have a capo on the 5th fret, indicated by the 'A5' and 'C5' labels. The bass part has a capo on the 5th fret, indicated by the 'A5' and 'C5' labels. The drum part has a capo on the 5th fret, indicated by the 'A5' and 'C5' labels.

[E] (8va) A5 C5

Gtr. 2

Gtr. 4

Bs.

Dr.

[E] (8va) A5 C5

Gtr. 2

Gtr. 4

Bs.

Dr.

3:10 G5 E5 G5 E5 F#5 G5 E5 G5 E5 F#5

Gtr. 2

Gtr. 4

Bs.

Dr.

8va G5 E5 G5 E5 F#5 G5 E5 G5 E5 F#5

Gtr. 2

Gtr. 4

Bs.

Dr.

3:19 E5

Guitar 1 doubles

C5 D5 F5 E5 8va

Gtr. 2

Gtr. 4

Bs.

Dr.

(8va) C5 D5 F5 G5 E5

Gtr. 2

Gtr. 4

Bs.

Dr.

C5

D5

F5

E5

(8va)

sim.

Gtr. 2

Gtr. 4

Bs.

Dr.

(8va)

C5 D5 B5 C#5 F#5

Gtr. 2

Gtr. 4

Bs.

Dr.

3:39

(♩ = ♩)

E5 F5 D5 E5 G5 F5 E5 F5 D5 E5 G5 F5

Gtr. 4

Bs.

Dr.

Gtr. 4

E5 F5 D5 E5 G5 F5 E5 F5 D5

Bs.

Dr.

Vx.

B. Vx.

Gtr. 4

Bs.

Dr.

3:59

Die by my hand, I creep a - cross the land,

Die! (Die!) Die! Die! Die!

Vx.

B. Vx.

Gtr. 4

Bs.

Dr.

1. E5 G5 F5 2. E5 G5 F5

kill - ing first born man. man.

Die! Die! Die! Die! Die! Die!

4:20

(♩ = ♩)

[E]

Gtr. 4

Bs.

Dr.

Vx.

B. Vx.

Gtr. 2

Guitar 1 doubles

Gtr. 4

Bs.

Dr.

D5 D. al Coda

5:15

CODA

E5

E5/B

Gtr. 4

Bs.

Dr.

Gtr. 4

Bs.

Dr.

E5 F5/C E5 E5/B

Gr. 4

E5 F5/C

Bs.

Dr.

5:25
E5

E5/B E5 F5/C

Gr. 2 *8va*

Gr. 3 *8va*

Gr. 4

Bs.

Dr.

E5 E5/B E5 F5/C E5 E5/B

(8va)

Gtr. 2

Gtr. 3

Gtr. 4

Bs.

Dr.

Detailed description of the first system: This system contains measures 1 through 4. Gtr. 2 and Gtr. 3 are marked with (8va). Gtr. 2 has a melodic line with bends and a fretted line below. Gtr. 3 has a similar melodic line. Gtr. 4 has a rhythmic pattern with 'x' marks. Bs. has a bass line with fret numbers. Dr. has a drum pattern with a 6-measure rest in measure 4.

E5 F5/C E5 E5/B

(8va)

Gtr. 2

Gtr. 3

Gtr. 4

Bs.

Dr.

Detailed description of the second system: This system contains measures 5 through 8. Gtr. 2 and Gtr. 3 are marked with (8va). Gtr. 2 has a melodic line with bends and a fretted line below. Gtr. 3 has a similar melodic line. Gtr. 4 has a rhythmic pattern with 'x' marks. Bs. has a bass line with fret numbers. Dr. has a drum pattern.

E5

F5/C

E5

D5

C5

B5

C5

B5

A5

C5

Gtr. 2 (8va)

Gtr. 3 (8va)

Gtr. 4

Bs.

Dr.

E5 D5 C5 B5 C5 B5 A5 C5

Gtr. 2 (8va)

Gtr. 3 (8va)

Gtr. 4

Bs.

Dr.

E5 D5 C5 B5

sim.

C5 B5 A5 C5

Gtr. 1

Gtr. 2 (8va)

Gtr. 3 (8va)

Gtr. 4

Bs.

Dr.

E5 D5 C5 B5

C5 B5 A5 C5 F/C

Gtr. 1

Gtr. 2 (8va)

Gtr. 3 (8va)

Gtr. 4

Bs.

Dr.

Gr. 3

Gr. 4

Bs.

Dr.

Gr. 3

Gr. 4

Bs.

Dr.

Gr. 3

Gr. 4

Bs.

Dr.

rit. D A5 G5 D/F#

Gtr. 3

Gtr. 4

Bs.

Dr.

E5 8va feedback

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Bs.

Dr. Bass pedal and triplet rolls

ONE

Words & Music by James Hetfield & Lars Ulrich.

(♩ = 108) 0:18

Warfare sounds for approx. 18 seconds. Bm Gmaj7 Bm Gmaj7

Voice

Backing Vocals

Electric Guitar 1

Electric Guitar 2

Electric Guitar 3

Electric Guitar 4

Acoustic Guitar 1

Acoustic Guitar 2

Bass

Drums

doubled clean

let ring

0:36

Bm D/A Gmaj7 NC Bm clean Gmaj7

Elec. Gtr. 3

Elec. Gtr. 4

Bm Gmaj7 Bm D/A Gmaj7 NC

Elec. Gtr. 3

Elec. Gtr. 4

Dr.

0:54

Bm *8va* Gmaj7 Bm Gmaj7

Elec. Gtr. 3

Elec. Gtr. 4

Dr.

Bm D/A Gmaj7 NC

Elec. Gtr. 3

Elec. Gtr. 4

Bs.

Dr.

1:13

Acoustic Guitars double

Gmaj7

Bm

Gmaj7

Bm7

Elec.
Gtr. 4

Bs.

Dr.

D/A

Gmaj7

let ring

Em

F#m

G

A

Elec.
Gtr. 4

Bs.

Dr.

1:29

Dsus4
clean

G

Fsus2

Em

Elec.
Gtr. 2Elec.
Gtr. 4Ac.
Gtr. 1Ac.
Gtr. 2

Bs.

Dr.

Chords: Dsus4, G, Fsus2, Em, C

Elec. Gtr. 2

Elec. Gtr. 4

Ac. Gtr. 1

Ac. Gtr. 2

Bs.

Dr.

1:43
2:32

Bm

Gmaj7

Bm

Gmaj7

Vx.

I can't re-mem-ber a-ny-thing, - can't tell if this is that true or - dream.
Back in the womb it's much too real, - in pumps life that I must - feel,

B. Vx.

I can't re-mem-ber a-ny-thing, - can't tell if this is that true or - dream.
Back in the womb it's much too real, - in pumps life that I must - feel,

Acoustic Guitars doubles

Elec. Gtr. 4

Bs.

Dr.

Bm7 D/A Gm7 NC

Vx. Deep down in-side I feel to to scream, — this ter - ri - ble si - lence stops — me.
 but can't look for - ward to re - veal, — look to the time when I'll — live.

B. Vx. Deep down in-side I feel to to scream, — this ter - ri - ble si - lence stops — me.
 but can't look for - ward to re - veal, — look to the time when I'll — live.

Elec. Gtr. 4 *let ring*

Bs.

Dr.

1:57
2:46

Bm Gm7 Bm Gm7

Vx. Now that the war is through with me, — I'm wak-ing up, I can - not — see
 Fed through the tube that sticks in me, — just like a war - time no - vel - ty;

B. Vx. Now that the war is through with me, — I'm wak-ing up, I can - not — see
 Fed through the tube that sticks in me, — just like a war - time no - vel - ty;

Elec. Gtr. 4

Bs.

Dr.

Chorus

Bm7 D/A Gam7 NC

Vx. that there's not much left to me. Noth - ing is real but pain now!
 tied to ma-chines that make me be. Cut this life off from me!

B. Vx. that there's not much left to me. Noth - ing is real but pain now!
 tied to ma-chines that make me be. Cut this life off from me!

Elec. Gtr. 4 *let ring*

Bs.

Dr.

2:11
2:59

G6 A5 B5 A5 G5 F#5 B5 A5 B5 C#5 B5 A5 NC

Vx. Hold my breath as I wish for death. Oh please God, wake
 Hold my breath as I wish for death. Oh please God, wake

B. Vx. *Backing vocals 8vb to end*
 Hold my breath as I wish for death. Oh please God, wake
 Hold my breath as I wish for death. Oh please God, wake

Elec. Gtr. 4 *distortion multi tracked*

Bs.

Dr.

3:13

Dsus4

G

Fsus2

Em

Dsus4

Elec.
Gtr. 2

Electrical guitar 2 part, measures 1-5. The staff shows a treble clef with a key signature of two sharps (F# and C#). The rhythm is 3/4. The notes are: M1: quarter rest, eighth F#, eighth G, quarter A; M2: quarter G, eighth F#, eighth E, quarter D; M3: quarter D, eighth C#, eighth B, quarter A; M4: quarter A, eighth G, eighth F#, quarter E; M5: quarter E, eighth D, eighth C, quarter B. Fingering: M1 (5), M2 (7), M3 (3), M4 (3), M5 (3).

Elec.
Gtr. 3

Electrical guitar 3 part, measures 1-5. The staff shows a treble clef with a key signature of two sharps. The notes are: M1: quarter rest, eighth F#, eighth G, quarter A; M2: quarter G, eighth F#, eighth E, quarter D; M3: quarter D, eighth C#, eighth B, quarter A; M4: quarter A, eighth G, eighth F#, quarter E; M5: quarter E, eighth D, eighth C, quarter B. Fingering: M1 (5), M2 (7), M3 (3), M4 (3), M5 (3).

Elec.
Gtr. 4

Electrical guitar 4 part, measures 1-5. The staff shows a treble clef with a key signature of two sharps. The notes are: M1: quarter rest, eighth F#, eighth G, quarter A; M2: quarter G, eighth F#, eighth E, quarter D; M3: quarter D, eighth C#, eighth B, quarter A; M4: quarter A, eighth G, eighth F#, quarter E; M5: quarter E, eighth D, eighth C, quarter B. Fingering: M1 (5), M2 (7), M3 (3), M4 (3), M5 (3).

Ac.
Gtr. 1

Acoustic guitar 1 part, measures 1-5. The staff shows a treble clef with a key signature of two sharps. The notes are: M1: quarter rest, eighth F#, eighth G, quarter A; M2: quarter G, eighth F#, eighth E, quarter D; M3: quarter D, eighth C#, eighth B, quarter A; M4: quarter A, eighth G, eighth F#, quarter E; M5: quarter E, eighth D, eighth C, quarter B. Fingering: M1 (5), M2 (7), M3 (3), M4 (3), M5 (3).

Ac.
Gtr. 2

Acoustic guitar 2 part, measures 1-5. The staff shows a treble clef with a key signature of two sharps. The notes are: M1: quarter rest, eighth F#, eighth G, quarter A; M2: quarter G, eighth F#, eighth E, quarter D; M3: quarter D, eighth C#, eighth B, quarter A; M4: quarter A, eighth G, eighth F#, quarter E; M5: quarter E, eighth D, eighth C, quarter B. Fingering: M1 (5), M2 (7), M3 (3), M4 (3), M5 (3).

Bs.

Bass part, measures 1-5. The staff shows a bass clef with a key signature of two sharps. The notes are: M1: quarter rest, eighth F#, eighth G, quarter A; M2: quarter G, eighth F#, eighth E, quarter D; M3: quarter D, eighth C#, eighth B, quarter A; M4: quarter A, eighth G, eighth F#, quarter E; M5: quarter E, eighth D, eighth C, quarter B. Fingering: M1 (5), M2 (7), M3 (3), M4 (3), M5 (3).

Dr.

Drum part, measures 1-5. The staff shows a drum clef. The notes are: M1: quarter rest, eighth F#, eighth G, quarter A; M2: quarter G, eighth F#, eighth E, quarter D; M3: quarter D, eighth C#, eighth B, quarter A; M4: quarter A, eighth G, eighth F#, quarter E; M5: quarter E, eighth D, eighth C, quarter B. Fingering: M1 (5), M2 (7), M3 (3), M4 (3), M5 (3).

G **F#m2** **Em** **D#m4**

Elec. Gtr. 2
 Elec. Gtr. 3
 Elec. Gtr. 4
 Ac. Gtr. 1
 Ac. Gtr. 2
 Bs.
 Dr.

(8va)

72

F#5 B5 A5 B5 C#5 B5 A5 B5 C#5 G5 A5 B5 A5 G5 F#5 B5

Vx. wish for death. Oh please God, help me!

B. Vx. wish for death. Oh please God, help me!

Elec. Gtr. 4

Bs.

Dr.

3:52

A5 G5 B5 1.2.3 C5 4. C5

Elec. Gtr. 1

Elec. Gtr. 2 distortion

Elec. Gtr. 3 distortion

Elec. Gtr. 4

Bs.

Dr.

4:18

Em

D

B5

1.

C5

2.

C5

1st time

1st time

1st time

Elec.
Gtr. 1Elec.
Gtr. 2Elec.
Gtr. 3Elec.
Gtr. 4

Bs.

Dr.

C/E

4:35

[E]

Elec.
Gtr. 4

Bs.

Dr.

[E]

F5

[E]

F5

Elec.
Gtr. 4

Bs.

Dr.

[E] F5 [E] F5 [E] F5

Elec. Gtr. 4

Bs.

Dr.

4:52
5:10

[E] F5 [E] F5

Vx.

Dark - ness im - pri - son - ing me, all that I see, ab - so - lute hor - ror! I can - not live! I can - not die!
Land - mine has ta - ken my sight, ta - ken my speech, ta - ken my hear - ing, ta - ken my arms, ta - ken my legs,

Elec. Gtr. 4

Bs.

Dr.

F5 1. [E]


Vx.


Trapped in my - self, bo - dy, my hold - ing cell!
ta - ken my soul, left me with life in

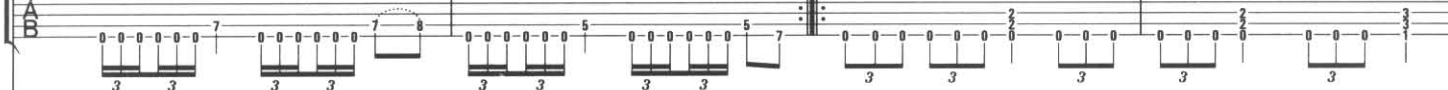
Elec. Gtr. 4


Bs.

Dr.

Vx.  hell!

Elec. Gtr. 4 

Bs. 

Dr. 

Vx.  [E] F5 [E] F5

Elec. Gtr. 4 

Bs. 

Dr. 

Elec. Gtr. 4  [E] F5 [E]

Bs. 

Dr. 

1. 2. [E]

Elec. Gtr. 4

Bs.

Dr.

5:44

8va

F5

Elec. Gtr. 3

Elec. Gtr. 4

Bs.

Dr.

F5

F5

(8va)

Elec. Gtr. 3

Elec. Gtr. 4

Bs.

Dr.

F5

8va

Elec. Gtr. 3

Elec. Gtr. 4

Bs.

Dr.

E5

(8va)

Elec. Gtr. 3

Elec. Gtr. 4

Bs.

Dr.

5:57

(8va)

F5

G5

E5

Elec. Gtr. 3

Elec. Gtr. 4

Bs.

Dr.

6:13
G5

Elec. Gtr. 3

Elec. Gtr. 4

Bs.

Dr.

F5

G5

Elec. Gtr. 3

Elec. Gtr. 4

Bs.

Dr.

8va

F5

6:21
NC

Elec. Gtr. 4

Bs.

Dr.

F5

F5 F5

Elec. Gtr. 4

Bs.

Dr.

F5 NC

Elec. Gtr. 4

Bs.

Dr.

6:34 F5 F5

Elec. Gtr. 2

Elec. Gtr. 3

Elec. Gtr. 4

Bs.

Dr.

Elec. Gtr. 2

Elec. Gtr. 3

Elec. Gtr. 4

Bs.

Dr.

F5

F5

Elec. Gtr. 2

Elec. Gtr. 3

Elec. Gtr. 4

Bs.

Dr.

6.53

F5

F5

F5

F5

Elec.
Gtr. 4

The first system of the musical score consists of three staves. The top staff is for Electric Guitar 4, written in treble clef with a key signature of two sharps (F# and C#). It features a series of eighth-note chords, many of which are marked with an 'x' and a '3' below them, indicating triplets. The middle staff is for Bass, written in bass clef with the same key signature, featuring eighth-note chords, some marked with 'x' and '3'. The bottom staff is for Drums, written in a standard drum notation with a snare drum (S) and a bass drum (D). The system is divided into two measures by a double bar line.

F5

G5

Elec.
Gtr. 4

The second system of the musical score continues the three-staff arrangement. The Electric Guitar 4 staff shows a change in the chord sequence, with some notes marked with 'x' and '3'. The Bass staff continues with eighth-note chords, some marked with 'x' and '3'. The Drums staff shows a more active pattern with snare and bass drum hits. The system is divided into two measures by a double bar line.

F5

G5

Elec.
Gtr. 4

The third system of the musical score continues the three-staff arrangement. The Electric Guitar 4 staff shows a change in the chord sequence, with some notes marked with 'x' and '3'. The Bass staff continues with eighth-note chords, some marked with 'x' and '3'. The Drums staff shows a more active pattern with snare and bass drum hits. The system is divided into two measures by a double bar line.

7:08

E5

F5

E5

F5

Elec.
Gtr. 4

Bs.

Dr.

E5

F5

E5

7:16

G5

Elec.
Gtr. 4

Bs.

Dr.

F5

E5

Elec.
Gtr. 4

Bs.

Dr.

JUMP IN THE FIRE

Words & Music by James Hetfield, Lars Ulrich & Dave Mustaine.

(♩ = 180)
Gm

Gm/F

Gm/E

C5

Bb5

Voice

Backing
Vocals

Guitar 1
(Electric)

Guitar 2
(Electric)

Bass

Drums

doubled throughout

Hi-hat partially open

Gm

Gm/Bb

Gm/F

C5

Bb5

Gm

Gtr. 2

Bs.

Dr.

Chord progression: Gm/F, Gm/E, C5, Bb5, Gm, Gm/Bb

Gtr. 2

Bs.

Dr.

Chord progression: Gm/F, C5, Bb5, Gm, Bb5, F5, Gm, C5

Gtr. 2

Bs.

Dr.

Chord progression: Db5, Gm, Bb5, F5, Gm, C5, Db5

Gtr. 1

Gtr. 2

Bs.

Dr.

0:32
1:15
2:41

Vx. Gm Bb5 F5 Gm C5 Db5

Down in the depths of my fie - ry home, the sum-mons bell will chime.____
 Hell in my eyes and with death in my veins the end is clos - ing in.____
 Jump by your will or be tak - en by force, I'll get you ei - ther way.____

Gtr. 1 1st time

Gtr. 2

Bs.

Dr.

Vx. Gm Bb5 F5 Gm C5 Db5

Tempt - ing you and all the earth, to join our sin - ful kind.____
 Feed - ing on the minds of men, and from their souls with-in.____
 Try-ing to keep the hell - fire lit, I'm stalk - ing you as prey.____

There's a
My dis -
Liv - ing

Gtr. 2

Bs.

Dr.

Vx. Gm Bb5 F5 Gm C5 Db5

job to be done and I'm the one, — you peo-ple make me do it. — Now it's
 -ci- ples all shout to search you out — and they al-ways shall o - bey. — Fol - low
 your life as me, — I am you, you see. — There's part of me in ev - 'ry - one. — So, reach

Gtr. 2

Bs.

Dr.

Vx. Gm Bb5 F5 Gm C5 Db5

time for your fate and I won't hes - si - tate to pull you down in - to this pit. So come on! —
 me now, my child, not the meek or the mild, — but do just as I say. —
 down, grab my hand, walk with me through the land, — come home where you be - long.

B. Vx.

Gtr. 2

Bs.

Dr.

0:54
1:37
3:02
Gm

Gm/F

Gm/E

C5

Bb5

Vx.  Jump in the fire!...

B. Vx. 

Gtr. 2 




Bs. 




Dr. 




Gm

Gm/Bb

Gm/F

C5

Bb5

Vx.  So come on!...

B. Vx.  So come on!...

Gtr. 2 




Bs. 




Dr. 

Chords: Gm, Gm/F, Gm/E, C5, B \flat 5

Vx. *Jump in the fire!*

B. Vx.

Gtr. 2

Bs.

Dr.

Chords: Gm, Gm/B \flat , Gm/F, 3rd time to Coda, 1. C5, B \flat 5, 2. C5, B \flat 5

Vx. *With*

Gtr. 2

Bs.

Dr.

1:59

Chords: B \flat 5, A \flat 5, B \flat 5, G5, F5, G5, B \flat 5

Gtr. 2

Bs.

Dr.

A^b5 B^b5 G5 F5 G5 B^b5

Gtr. 1

Gtr. 2

Bs.

Dr.

repeat last 4 bars until D.8

repeat last 4 bars until D.8

repeat last 4 bars until D.8

A^b5 B^b5 G5 F5 G5

Gtr. 1

B^b5 A^b5 B^b5 G5 F5 G5

Gtr. 1

2:20 B^b5 A^b5 B^b5 G5 F5 G5

Gtr. 1

B^b5 8va A^b5 B^b5 G5

Gtr. 1

Gtr. 1

F5 G5 B^b5 A^b5 B^b5 G5

Gtr. 1

F5 G5 *8va* B^b5 A^b5 B^b5 G5

D. al Coda
F5 G5

⊕ CODA C5

3:24

B^b5 Gm Gm/F Gm/E C5 B^b5

Vx. So come on! Jump in the fire!

B. Vx. So come on! —

Gtr. 2

Bs.

Dr.

Gm Gm/B^b Gm/F C5 B^b5

Vx. So come on! —

B. Vx. So come on! —

Gtr. 2

Bs.

Dr.

Chords: Gm, Gm/F, Gm/E, C5, Bb5

Vx. *Jump in the fire!*

B. Vx.

Gtr. 2

Bs.

Dr.

Chords: Gm, Gm/Bb, Gm/F, C5, Bb5

Vx. *Come on, jump, ba-by, now!*

Gtr. 2

Bs.

Dr.

3:46 Chords: Gm, Bb5, F5, Gm, C5

Vx.

Gtr. 1 *8va*

Gtr. 2

Bs.

Dr.

